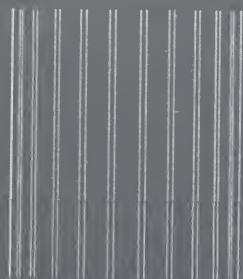




COLUMBIA LIBRARY COLUMNS



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Columbia Library Columns

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Professor James L. Clifford in the late 1930s at the time he was working on his biography of Mrs. Piozzi.



COLUMBIA LIBRARY COLUMNS



Virginia Woolf's Last Writings

VIRGINIA CLIFFORD

HESTER LYNCH PIOZZI (*Mrs. Thrale*), by the late James L. Clifford of the Columbia English Department, was one of the first and is still one of the most complete biographical studies of a literary woman. The sprightly and effervescent Hester Thrale was friend and hostess to Samuel Johnson and his circle during the 1760s and 1770s until, on the death of her first husband, she married an Italian musician—an attachment which earned her the opprobrium of her children and former friends. Hester Thrale was a writer, but foremost she was a woman of spirit and independence. After an intensive, sometimes exciting, detective search through English country houses, archives, and collectors' libraries on both sides of the Atlantic, a search which yielded hundreds of letters and diaries hitherto unknown, Clifford was able to narrate her life in all of its excitement, daily routine, wit and pathos. His biography, published in 1941, corrected many distorted views emanating from her rivals (notably James Boswell), and shed fresh light on her fascinating personality, her reputation as a hostess, and on the famous friendship with Johnson.

One of those most likely to be interested in such a study was Virginia Woolf. She had herself written on Mrs. Thrale and the Johnson circle; she was concerned with the art of biography, and

was preoccupied, of course, with understanding the feminine experience in its relation to literature. Indeed, as he completed his book in 1939 and 1940 James Clifford thought of Virginia Woolf as a probable, and he hoped, favorable reader. However, the book was first published, rather miraculously, during the dark days of the London blitz, and Virginia Woolf's tragic suicide followed so closely upon its appearance in February of 1941 that it seemed impossible that she would have had a chance to see it. But, in fact, she did, and not only read it with interest but wrote a review which was probably the last piece of writing she completed for publication.

Its appearance on March 8 in the *New Statesman and Nation* was therefore astonishing. So moved was the biographer by the glowing, enthusiastic review that he boldly wrote the editor to ask for Mrs. Woolf's typescript if he still had it. But he did not. Later, Leonard Woolf, in a posthumous edition of his wife's essays entitled *Death of the Moth*, to illustrate how careful a writer she was tells the story of Clifford's request:

I do not think that Virginia Woolf ever contributed any article to any paper that she did not write and re-write several times. The following facts will, perhaps, show how seriously she took the art of writing, even for the newspaper. Shortly before her death she wrote an article reviewing a book. The author of the book subsequently wrote to the editor saying that the article was so good that he would greatly like to have the typescript of it if the editor would give it to him. The editor forwarded the letter to me saying that he had not got the typescript and suggesting that if I could find it I might send it to the author. I found among my wife's papers the original draft of the article and no fewer than eight or nine complete revisions of it which she herself had typed out.

A few weeks after the negative reply from the *New Statesman and Nation*, there arrived in the Clifford mailbox a packet from Leonard Woolf—not a single copy, but twenty-six typewritten pages, drafts of six versions of the review, with handwritten cor-

my students these manuscripts to encourage them to keep trying. This is what hard work and genius can produce! In the end the review was so smooth and effortless, as if it must have flowed out of her mind in just this form.”

For his students, the professor of English arranged the early paragraphs in parallel form, to show exactly how she worked. Although her published letters and diaries reveal how Virginia Woolf agonized over her writing, these collated paragraphs are a graphic lesson in the way she tested words or phrases, choosing those that gave color and vitality, trying and changing words, phrases, order and sequence, until, after nine versions she achieved the smoothness that readers have learned to expect of her work. Not that it is unusual for writers to make many revisions, but to find this gifted “stream of consciousness” writer struggling thus with her prose for a newspaper article is a bit surprising.

A few versions of the opening paragraph of the review are reproduced here. One can see in her alterations, beginning with a wordy and rambling early draft (which the professor of English said was worth about a C-), something of the progression toward the well-known Woolf style. The first sentence, “No one can destroy Boswell’s sketch of Mrs. Thrale,” she kept throughout all versions. But here we can see when the lively, alliterative “venom” and “vivacity” enter, and phrases like “great artist” and “wonderful composition” disappear. “Rubbed out” does not seem to fit the emerging image of an amplified portrait and is discarded.

In a later paragraph, the fine but lengthy phrases, “remorseless accumulations of little facts,” and “inexhaustible supply of daily anecdotes that almost imperceptibly reduce heroes to the level of human beings,” she replaced with a simple metaphor: “those little facts that reduce music to common speech.” And what more vivid sentence could describe the indomitable Hester during the years after her marriage to Piozzi (a marriage that convinced Samuel Johnson that she had “lost her centre”) than “The whirligig spins faster and faster.” The image is repeated until “At last, at the age



Virginia Woolf at her home in Tavistock Square in 1939.
(Photo by Gisèle Freund)

of eighty, she led the dance at her birthday party with her nephew; and danced indefatigably till dawn." At the end of the review, Boswell's "sketch" with which it began is "a snapshot at one particular moment." Virginia Woolf has captured the essence of a 460-page biography in three columns of magic words.

In these papers not only are we allowed a glimpse of the way she achieved this word magic in a book review, but, on the backs of some of the typed pages, written during the war when paper was scarce, are excerpts from Virginia Woolf's last novel, *Between the Acts*, which was published four months after her death. One page contains parts of an early version of her essay "The Leaning Tower," first given as a speech to the Workers Educational Association of Brighton in May of 1940. The remaining seven, says Lucio Ruotolo of Stanford University who has been active in Virginia Woolf studies, should interest scholars studying the development of *Between the Acts*. "Since VW died before she could correct the page proofs of this last book, dating her final corrections becomes especially important. These pages should further help scholars determine what were, in fact, her last revisions."

The review-essay on Mrs. Thrale, the original manuscript of which is now in the Clifford Collection at Columbia, has been consulted by generations of James Clifford's graduate students who have been encouraged by it to sustain their own literary efforts. Its lesson is for the student who gives up easily or believes that re-writing is not worth the time it takes. But the lesson is also for readers of Virginia Woolf who might think the sensitivity of her language and the rhythm of her prose came effortlessly and naturally to her. A superb writer confirms, in this essay written for a newspaper, that hard work is the greater part of genius.

Harry Heedless, The Parrot Girl and the McLoughlin Brothers

RUDOLPH ELLENBOGEN

“HAD we the revenues of a multimillionaire we should send each Christmas Day our personal cheque for ten thousand dollars to the Messrs. McLoughlin of this city, who still put forth those good old classics whose pages show the very subtlest literary gifts and which have long ago secured a glorious immortality.” The classics that Harry Thurston Peck, critic and Professor of Latin at Columbia, was referring to in his article in the December 1896 issue of *The Bookman* were *Jack the Giant Killer*, *Little Red Riding Hood*, and *Blue Beard*. He goes on to deplore the “educationists,” their modern theories and their picture books, which he says are not picture books “of the old kind in which animals are the protagonists of tragedies and comedies. There is no story in the new picture-book, but just animals—principally cows.” The “educationists,” Peck charges, have thrown out the nursery rhyme, the fairy tale, and the magic; but he praises highly the one publishing company, McLoughlin Brothers, which has kept “the sacred fire alight.”

The McLoughlin Brothers, one of the largest firms of its type at that time, were publishers of popular children’s books designed to sell in a mass market. Yet, in the histories of children’s literature of the period, there is virtually no mention of them. Because their publishing records do not seem to have survived, it may no longer be possible to write a detailed history of the firm. However, their output may be studied thanks to the generous gift of Professor Frances Henne of her collection of over eight hundred McLoughlin imprints, games, wood blocks and electrotypes.

The history of the firm may be traced back to John McLough-

lin, Sr., a Scottish immigrant who became a printer in New York in the 1820s. His earliest book for children is believed to date from 1828, but the earliest that the author has been able to verify is *Moral Stories*, published in 1834. The success and growth of



View of Beekman Street, New York, 1854, showing in the center the building occupied by John McLoughlin.
(Photo from American Antiquarian Society)

McLoughlin Brothers was due to his son John (1827–1905), who as a youth joined the firm of R. H. Elton and Company of New York to learn wood engraving. Elton was a wood engraver and publisher of children's books, comic almanacs and the like. Around the middle of the century Elton retired, and the firm continued as "John McLoughlin." Within a few years, McLoughlin took his brother, Edmund, into partnership and the firm became known as McLoughlin Brothers.

Although the firm's 1928 catalogue, *One Hundred Years of Children's Books*, records a partnership between John McLoughlin, Sr., and Elton, a study of New York City directories leads one to conclude that there was no affiliation. The firm of McLoughlin Brothers may descend from their father's publishing activities, but the descent may not be as direct as has been claimed.

Throughout the nineteenth century the firm prospered. In May 1870, the brothers opened a factory in the Williamsburgh section of Brooklyn. They continued adding buildings at this site until the end of the century, at which time they had more than seventy-five artists working for them. When McLoughlin, Jr., died in 1905, the firm was inherited by his two sons. In 1920, the business was sold to Milton Bradley, the toy manufacturer in Springfield, Massachusetts; but by 1951 liquidation proceedings began. The firm was sold in 1952 to Julius Kushner, of Kushner and Jacobs, and within a year or so after it was again thriving. In 1954, Grosset and Dunlap acquired the rights to all McLoughlin books and games.

John McLoughlin, Jr., the energy behind the firm, was to keep "a lively interest in the business up to within a week of his death" which occurred on April 27, 1905, at age 77. According to his obituary in *Publisher's Weekly*, "John McLoughlin was essentially a progressive. He was a commanding personality who knew not what defeat meant. No obstacle ever arose in his path but it was in the end swept away. When he first took hold of the children's book and game business there was but little order or system in the business. The books were quaint but poorly printed and illustrated. The colors were laboriously put on by hand with stencils. Mr. McLoughlin introduced the then wonderful process of printing from relief etched zinc plates. The books colored in this way were an immense improvement and the public was not slow to recognize the fact. From that time forward he led and others followed." His brother, Edmund, who retired in 1885, does not appear to have been a significant figure in the business and he may have been involved in managerial aspects.

The praise of Harry Thurston Peck in 1896 in *The Bookman* suggests how one might characterize the McLoughlin Brothers' output during their first fifty years. All of their books had pictures and many of them were the classics of the nursery. In fact, many of them were probably meant to be read to the youngest of children. Over and over again they produced *Aladdin*, *Red Riding*

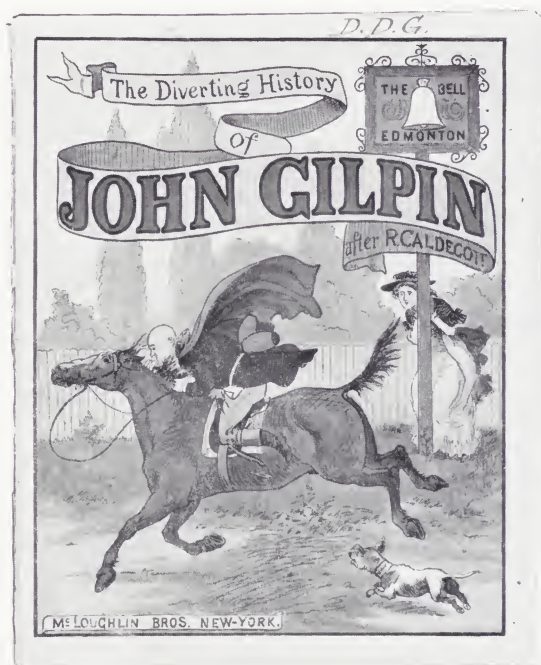
Hood, Jack the Giant Killer, The Three Pigs, Puss in Boots, Mother Hubbard and Her Dog, Jack and the Bean Stalk, Cinderella, Diamonds and Toads, Robinson Crusoe (in various truncated forms, some in verse as short as eight pages with illustrations), and some that are not now often found in the children's library: *Blue Beard, Goody Two Shoes, and Babes in the Wood*. Of course, they also issued countless ABCs and so-called Mother Goose rhymes.

All were illustrated. At first, as indicated above, the illustrations were simple woodcuts, some of which were hand colored. Later the illustration became more complex, if not more realistic, in bolder colors. And finally lithography was introduced. Most of the illustrators who worked for McLoughlin remained anonymous. Even when we can discover the name of an illustrator, often we can learn little about him: R. André (British illustrator of Juliana Horatia Ewing's works), C. J. Howard, Cogger, Manning (possibly John H. of Boston, member of the firm of Manning and Brown), and others. One of the better known is H. W. Herrick of New Hampshire who studied at the National Academy, and undoubtedly best known are Thomas Nast and Palmer Cox who did just a few books.

There are, of course, piracies of the works of the great English illustrators of children's books of the nineteenth century: Walter Crane, Randolph Caldecott and Kate Greenaway. *The Baby's Opera* by Crane, *John Gilpin, An Elegy on the Death of a Mad Dog*, and *The House that Jack Built* by Caldecott, and *Under the Window* by Greenaway are just a few of the more noteworthy piracies. There was even a "Greenaway Series" that included *Three Little Girls, The Go-Cart* and four others, a "Greenaway Mother Goose" series with six titles and a Greenaway coloring book. These were, as an advertisement put it, "printed finely in colors, a little brighter than the originals." If one compares, *John Gilpin*, for instance, with the original, one finds that not only are the colors a little brighter, but the color scheme is often completely

changed to make the pictures bolder, presumably to be more immediately attractive to children.

Walter Crane complained publicly about his works being pirated. In September 1877 in an open letter to *Scribner's Monthly*



McLoughlin often pirated English editions as this one "after Caldecott."

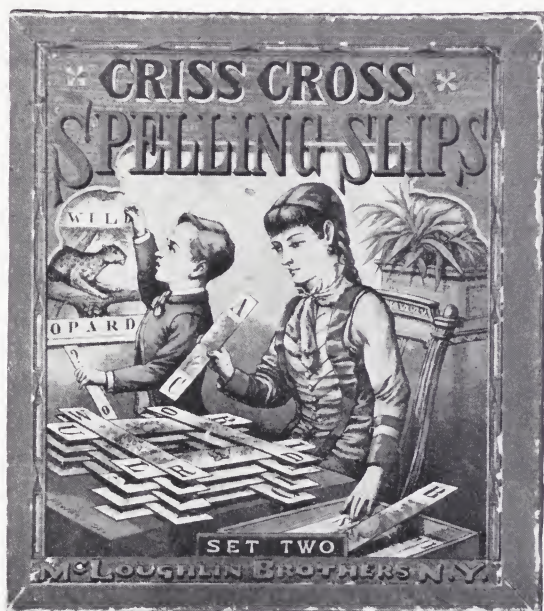
he disassociated himself from the McLoughlin edition charging that "it grossly misrepresents my drawings both in style and coloring; the arrangement of the pages, too, is different, and the full-page colored plates are complete travesties, and very coarse ones of the originals." But Crane's complaint did not stop McLoughlin. Even after the copyright law went into effect, McLoughlin continued his piracies. As late as 1903 he was still pirating works. On January 8, 1904, his firm was enjoined from the sale and publica-

tion of G. W. Dillingham's edition of W. W. Denslow's *Five Little Pigs* which was found to contain an exact copy of Mr. Denslow's (American) copyrighted illustrations. In defense of McLoughlin, it must be said that many children benefited from these cheap editions even in the "debased" form in which they were published. Perhaps it was McLoughlin's dedication to giving children what he thought they liked which encouraged him to publish these works in an altered form. Certainly the firm was technically capable of exact facsimile reproduction had they so desired.

Aside from books, McLoughlin produced Valentine cards, paper dolls, building blocks, and toys and games for children. Among these are card games, board games and puzzles such as *Loto*, *Old Maid*, *Card Dominoes*, *Gifts and Consequences*, *Snip*, *Snap*, *Snorum*, *Good and Bad Scholar*, *Uncle Sam's History of the U.S.*, *Animals* and many others. The paper dolls consisted of over fifty kinds with such beguiling names as Ida May, Lady Gay, Lillie Beers, Miss Florence, twelve kinds of Nancy Fancy, Master Frank and Willy and his pony. There were also eight varieties of "Firemen & hose carriage," as well as soldiers, including Continentals, Union Rifles, Highlanders, Montgomery Guards, Brass Band and others. The toys included *Spectograph*, a device for reflecting a drawing or object onto paper so that a child could copy it; *Reflectograph*, for tracing drawings without resorting to "transparent slates"; *Chiromagica*, a "magical hand and mysterious question-answerer"; and *Swift's Combination Toy Blocks* made of "fine maple wood . . . with very fine saw cuts on all their surfaces, which gives them the attractive and massive appearance of stone masonry." Finally, the Valentine card business, producing "Gilt and Lace Valentine Cards, Perfumed Sachets, Fancy Boxes in great variety, Valentine Caskets, etc.," was a considerable enterprise in its own right. The advertisement in the January 16, 1873, *Publisher's Weekly*, continues, "Our Comics are acknowledged to be the best in the market. We make over 600 different kinds embracing hits on trades, the follies of the day, and everything that a comic

shaft can penetrate, while at the same time we make nothing that is immoral."

There were also novelty books, such as the die-cut shape books or the "Pantomime Toy Books" and the "Transformation Toy



The method of solving this spelling puzzle is illustrated on the cover of its box.

Books." The first series, comprising *Sleeping Beauty*, *Blue Beard*, *Cinderella*, *Puss in Boots* and *Aladdin*, were books which opened up to reveal a stage. But turning the pages in the center various scenes unfold, revealing the story. *Naughty Children*, one of the "Transformation Toy Books," has four color plates which open at the center and are hinged at the edges; opposite each is a moral poem. "Polly Patter" is the Parrot Girl who does nothing but chatter from morning to evening. Upon opening the picture of Polly back from the center, she is transformed into a parrot. The

illustrations are subtly done so that the change appears realistic. Polly is dressed in pink with a blue shirt and green dress. When she is transformed, we see a pink parrot in a similar stance with a blue breast on a stand draped in green all looking very much the



Die-cut shape book, ca. 1894, containing poems
about circus acts.

same as Polly. Other transformations are of the Cat Girl, the Monkey Boy and the boy who becomes sick from smoking his first "sigar."

The last novelty reminds us that not all of McLoughlin's productions were fairy tales and games. There were also moral, religious and educational works among a variety of other publications. In fact, a large percentage of McLoughlin's output was



A "Transformation Toy Book" by the artist C. J. Howard in which the chattering "Polly Patter" is changed into a parrot by opening the leaves.

moral tales, tales that are no longer told and which we may even find somewhat harsh.

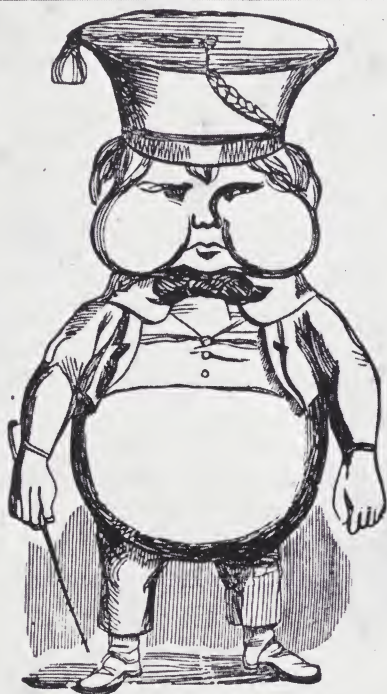
Before judging them, however, we should put them in the con-

text in which they were read. The nineteenth century had a fervent concern for morality. In the first part of the century moral training for children was considered important because it was felt that the American experiment could only succeed if the society produced moral men capable of fulfilling the American mission and capable of the requisite self-discipline to survive in a free society unlike the structured European society. Later in the century, as the economic and social change became progressively more rapid, it was felt that morality must be instilled as a source of strength and stability from which the individual could draw. One should add that adult literature as well as children's was suffused with morality. It was the age of melodrama: good and evil are clearly discernible and good inevitably triumphs.

Besides, children view the world in simplistic moral terms. One of the things they like about fairy tales is seeing good triumph over evil. The simple moral tales that McLoughlin published show the same sort of justice, mischievous deeds immediately punished, just as children would want them to be.

Finally, these stories are, as McLoughlin's other productions, entertaining. There is humour in these tales and pictures which children would not fail to understand. The stories have a vigor in them which children enjoy; the action moves rapidly; and most important, despite the moralistic overtones, the direct preaching, which is what children object to, is kept to a minimum. Within the space of a few pages, Harry Heedless puts his finger into a parrot's mouth to find out if it has teeth and is bitten, walks into a pole and is badly bruised, falls into a deep hole, falls off a roof, cuts his ankles when he steps through the glass of a hot-bed, and runs into an old lady's fruit stand scattering her apples. Harry runs away to avoid a beating. The moral at the end of this tale is unexpectedly mild, "Little boys and girls should look where they are going, and they will be saved from all the trouble and pain that worried poor Harry Heedless."

Greedy George, unable to control his taste for sweets, ends up



GREEDY GEORGE.

My little friends, I am going to
tell a story about Greedy George.

Simple moral stories for children, such as the one of the
little boy with the uncontrollable appetite, were
published in great numbers in the last half
of the nineteenth century.

with his head "tied up like a dumpling" because of a headache and taking "great doses of pills, after which he was to take castor-oil, which you all know is very unpleasant to the taste. . . ." Worst of all, he cannot even eat the wholesome food his mother makes. Sammy Tickletooth eats dough behind his mother's back. The dough rises within him, puffing him up:

Still like a bubble filled with air,
He swells enough to make one stare,
And, should the worst come to the worst,
To-morrow he will surely burst.

Frequently, as in the stories above, the culprit becomes the victim; or, there is the form of punishment which occurs in the story of *Tom the Thief*. Tom is caught in the act of stealing an apple from a tree by the schoolmaster's boxer:

But, oh! what language can express
Th' alarm and horrible distress
That racks poor Tommy's mind,
To feel some strange mysterious force
Arrest him in his upward course
By seizing him behind!

An accompanying picture makes clear what is broadly hinted at: the dog has Tom by the seat of his pants.

Some of the nursery classics, as well, have their morals clearly enunciated. Cinderella, we are told, is a girl whose virtue is rewarded; Red Riding Hood's problems arise because she did not know that no company is better than bad company; and Puss in Boots reminds us that "a faithful friend is man's best fortune."

Although McLoughlin was active in his congregation of the Protestant Episcopal Church, he did very little outright religious publishing. The few books which he published in this vein were non-denomination introductions for young children to Bible stories, such as *The Creation of the World and the Deluge*, *Joseph*

and His Brethern, Jesus Our Example, and Good Children of the Bible.

At John McLoughlin's death, the writer of his obituary in *Publisher's Weekly* was able to say, "Every child in the land knows the McLoughlin toys and books, and even across the seas their edition of 'Mother Goose' has been sent printed in many languages. In fact, the history in the last decade of colored toy books for youngsters is the history of Mr. McLoughlin and his firm." With the death of McLoughlin, the vigor passed from the firm. Although it continued to survive, it lost ground to its competitors. But the books, with their bold, exciting, colorful illustrations remain a reflection of the century. In 1978, Hart Publishing Company of New York issued *Farmyard Friends*, the illustrations (unattributed) came from a McLoughlin book, *Our Four-Footed Friends*. Once again McLoughlin pictures are giving pleasure to youngsters.

The Friends Half-Dozen

KENNETH A. LOHF

AT the Council meeting of the Friends of the Libraries on May 10, 1966, the chairman Hugh J. Kelly announced that fellow member Henry Rogers Benjamin had proposed the establishment of an endowment, the income from which would be used to acquire important first editions and manuscripts for the Rare Book and Manuscript Library. It had been the practice of the Council over the years to allot funds for individual important purchases, but Mr. Benjamin's proposal would place this important objective of the Friends on a permanent and continuing basis. To encourage and hasten the successful completion of the project's funding, Mr. Benjamin proposed to donate an initial grant if a matching amount could be raised from other donors and if the Council agreed to a contribution from the Friends operating account. All of Mr. Benjamin's suggestions became realities by the end of 1966, due not only to his and the Council's actions, but also to immediate responses from Mr. and Mrs. Robert Halsband, Mrs. Donald F. Hyde, Mr. and Mrs. Hugh Kelly, Mr. Aaron Rabinowitz, Mr. Alfred Baer, Mrs. Franz Stone and Mr. Norman Strouse, all of whom made generous individual contributions. The Council further recommended that the organization continue to make annual deposits from the operating account into the endowment until a total of \$100,000 was reached. A recent transfer from the operating account and a bequest of \$5,000 from the late Ellen Moers Mayer have enabled the Fund to reach this long-term goal during the early months of 1980.

Within the first few years of the establishment of the Fund the income generated was sufficient to permit the acquisitions of important editions lacking from the collections: Cervantes, *The History of Don-Quichote*, London, 1620; Samuel T. Coleridge,

Sibylline Leaves, London, 1817, inscribed by the author and corrected in ink throughout; James Fenimore Cooper, *The Water Witch*, Dresden, 1830, one of six recorded copies; John Donne, *Poems . . . with Elegies on the Author's Death*, London, 1650, containing thirteen poems hitherto unpublished; and Robert Frost, *The Cow's in the Corn*, Gaylordsville, The Slide Mountain Press, 1929, among the poet's scarcest works. Letters and manuscripts of Theodore Dreiser, André Gide, Henry James, D. H. Lawrence, John Masefield and other notable authors were also acquired. By the end of the current academic year the total acquisitions will total fifty rare editions ranging from incunabula to twentieth century poetry; and more than eleven hundred manuscripts and autograph letters written by eminent literary, historical and scientific figures.

Six of the most extensive and significant collections acquired on the Fund were featured in the exhibition, "The Friends Half-Dozen," held in the Rotunda of Low Memorial Library from February 7 through 29. On view were displays of manuscripts, drawings and first editions by Max Beerbohm, Edmund Blunden, H. Rider Haggard, Louis MacNeice, Evelyn Waugh and Tennessee Williams. The breadth and depth of these six collections, as well as the individual rarities acquired on the Fund, have had considerable impact on the collecting activities of the Libraries, and have provided those specialized research materials upon which our students and scholars, as well as researchers from the larger academic world, have come to depend. The presence of these books and manuscripts on the Library's shelves owes much to the foresight of Henry Rogers Benjamin, the members of the Council and a large body of faithful and generous Friends.

Illustrated on the following pages are highlights from each of the six collections, all of which were acquired during the past decade.

ZULEIKA DOBSON



Signed portrait by Max Beerbohm of his bewitching heroine which he drew in 1921 on the half-title of a first edition of the satirical novel.

Martin (High Dugout)

The Ambush

Spectator
28th August
1936

In human paths, delightful as they show,
With dewy sunny may above
Or wild rose scenting,
Where the unwary and the joyous go,
The day brings forth a fever, hides a foe
Whose slow dementing,
Not less fierce for being so slow,
Defies accounting.

Strangest of nature's works, to leave fresh grace
And hope and bud of happy race
And love forth setting
Thus at the mercy of a silent chase,
An ambushed victim thing without a face,
A death begetting
On bright strength a defiled death-case.
Strangest abetting!

Edmund Blunden.

Edmund Blunden's manuscript in ink of the poem published
in *The Spectator*, August 28, 1936.



H. Rider Haggard

Photograph of H. Rider Haggard, ca. 1900,
autographed by the novelist.



Evelyn Waugh's pen-and-ink drawings for the 1932 limited edition of *Black Mischief*, a satire on an East African monarchy, includes this drawing for chapter six captioned in the novelist's hand: "Frightful hotel but Armenian proprietor v. obliging."

Weird Tales

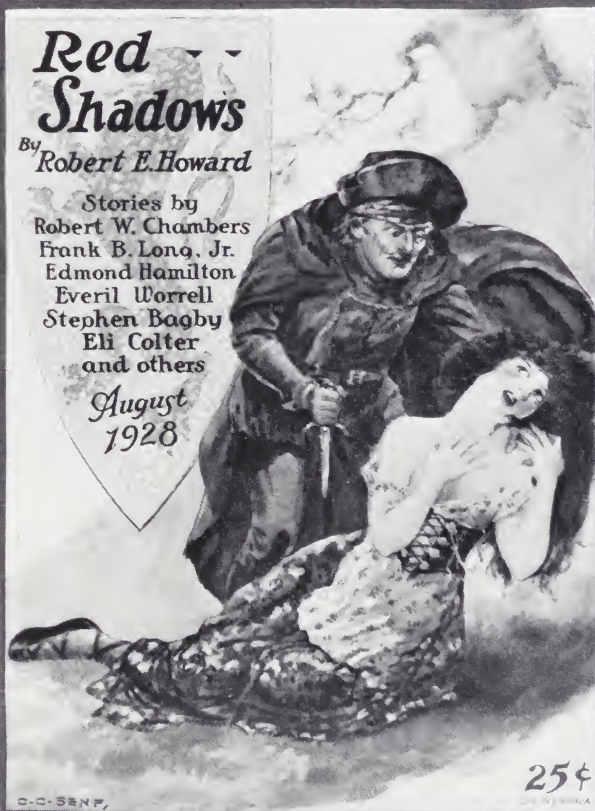
The Unique Magazine

Red Shadows

By *Robert E. Howard*

Stories by
Robert W. Chambers
Frank B. Long, Jr.
Edmond Hamilton
Everil Worrell
Stephen Bagby
Eli Colter
and others

*August
1928*



25¢

C.C. SEINF,

JOHN J. BIRDA

While in his high school junior year, Tennessee Williams published his first short story, "The Vengeance of Nitocris," in the August 1928 issue of *Weird Tales*.

The Five Millionth Book

THE acquisition of the five millionth volume by the Libraries was celebrated at the Friends' reception in the Rotunda of Low Memorial Library on February 7. In her remarks at the reception, University Librarian Mrs. Patricia Battin noted that it took 175 years to acquire the first million volumes, 21 for the second, 14 for the third, 10 for the fourth, and "after nine very lean and financially troubled years, our five millionth volume, an extraordinary accomplishment given the decade in which it occurred." The occasion, she said, offered the perfect opportunity to recognize the relationship of the libraries to the University, and to honor President William M. McGill, who retires in June, for his contributions to the development of the Libraries during his ten years as president.

The book selected as the five millionth was written by Elizabeth McCaughey, who earned her doctorate in history at Columbia and is now teaching at the University. Entitled *From Loyalist to Founding Father: The Political Odyssey of William Samuel Johnson*, the biography of Columbia's third president was published on January 24, 1980, by the Columbia University Press. As a dissertation it won both the Bancroft Dissertation Award and the Richard B. Morris Award for the most noteworthy dissertation in early American history. Mrs. Battin concluded: "Since the mission of the University is the production, dissemination, and preservation of knowledge, the circle is completed when we acquire a book written by a student who studied in our Libraries. The book returns to enrich the institution." In addition to the regular library copy in the general stacks, a specially bound and inscribed copy was placed in the Columbiana Library, and a duplicate special copy was presented at the reception to President McGill in recognition of his support for the Libraries.



Elizabeth McCaughey (left) inscribing a copy of her *From Loyalist to Founding Father*, the five millionth book acquired by the Libraries, for President William J. McGill, as University Librarian Patricia Battin looks on.

Our Growing Collections

KENNETH A. LOHF

Barzun gift. University Professor Emeritus Jacques Barzun (A.B., 1927; A.M., 1928; Ph.D., 1932) has added to the collections more than one hundred books and approximately two thousand letters and papers, including correspondence with Mortimer J. Adler, Clifton Fadiman, Norman Podhoretz, Arthur M. Schlesinger, Jr., and Lionel Trilling.

Beeson gift. Professor Jack H. Beeson has donated two literary editions: Washington Irving, *Chronicle of the Conquest of Granada*, New York, 1893, the Agapida Edition, handsomely decorated in the Moorish style; and Samuel Putnam Avery, *Mrs. Partington's Carpet-Bag of Fun*, New York, 1854, inscribed by the author who was the benefactor of the Avery Architectural Library.

Belmont bequest. In 1962 Mrs. August Belmont presented a collection of more than two thousand letters and 250 inscribed books which she had received over the years from writers, playwrights and public figures. Shortly after her death on October 24, 1979, we received word that she had left to Columbia her personal library of some nine hundred volumes, including first editions and books inscribed to her during the past twenty years by Robert Bridges, May Sarton, Samuel Eliot Morison, Robert Frost, Herbert Hoover, Archibald MacLeish and Marianne Moore. Frost inscribed his *Complete Poems* "To Eleanor Belmont for all her friendship meant to my great friend Edwin Arlington Robinson." Among the first editions are the writings of many of Mrs. Belmont's favorite authors, including John Masfield, Theodore Roosevelt, Rudyard Kipling, Ellen Glasgow, Edith Wharton, Victoria Sackville-West, Robert Louis Stevenson and H. G.

Wells. Her bequest includes a pristine copy in the original deep maroon cloth binding of the 1860-1861 edition of Walt Whitman's *Leaves of Grass*.

Berg bequest. The late Aaron W. Berg (A.B., 1924; LL.B., 1927) has bequeathed his library of first editions and his collection of prints along with an endowment, the income from which will provide, in accordance with his wishes, for the acquisition of first editions and manuscripts of American and British authors. Included in the nearly five hundred volumes are works by Robert Browning, John Galsworthy, Ernest Hemingway, Rudyard Kipling, W. Somerset Maugham, Liam O'Flaherty, Eugene O'Neill, George Bernard Shaw and Booth Tarkington. Among the most important first editions in Mr. Berg's bequest are: Lord Byron, *English Bards and Scotch Reviewers*, London, 1809; Samuel L. Clemens, *Personal Recollections of Joan of Arc*, New York, 1896, with a holograph poem, "The Last Meeting and Final Parting," tipped in; Richard Henry Dana, Jr., *Two Years Before the Mast*, New York, 1840, in the original Harper's Family Library binding; Charles Dickens, *Bleak House*, 1852-53, *Edwin Drood*, 1870, *Little Dorrit*, 1855-57, *Master Humphrey's Clock*, 1840-41, and *Our Mutual Friend*, 1861, all in the original monthly or weekly parts; John Steinbeck, *In Dubious Battle*, New York, 1936, one of ninety-nine copies signed by the author; and Oscar Wilde, *House of Pomegranates*, London, 1891, printed on Japan vellum and designed and decorated by Charles Ricketts and C. H. Shannon. There are also seventy-eight miniature books published by The Black Cat Press, The Hillside Press, Achille I. St. Onge and other twentieth century presses and printers. The print collection of forty engravings, etchings and lithographs includes handsome examples of the work of John Taylor Arms, George W. Bellows, Childe Hassam, Stow Wengenroth, James McNeill Whistler and Anders Zorn. Mr. Berg, who served the University in many capacities, is especially remembered for his work as vice-president

and president of the Alumni Association of the College, 1954-58, and as a member of the board of directors of the Alumni Association of the University, 1946-58. Also included in his bequest are the correspondence files relating to these activities.



"Rainy Day in Queens": drypoint by Martin Lewis, 1931. (Berg bequest)

Bernson gift. In honor of his College class, Mr. James Allan Bernson (A.B., 1923; LL.B., 1925) has presented a copy of Sir John Hayward's *The Life, and Raigne of King Edward the Sixt*, printed in London in 1630 for John Partridge. Published posthumously, the work by the English historian has an engraved title-page by Robert Vaughan featuring a portrait of King Edward.

Brodman gift. Dr. Estelle Brodman (B.S., 1936; M.S., 1943; Ph.D., 1953) has established a collection of her papers with the gift of

approximately 1,500 letters, manuscripts, reports and conference papers. Librarian and Professor of Medical History at Washington University, St. Louis, Dr. Brodman served on the President's National Advisory Commission on Libraries, and was a consultant for the United Nations Fund for Population Activities, the Central Family Planning Council in New Delhi and the World Health Organization's Regional Office for South East Asia in New Delhi; and all of these activities are documented in the files which she recently presented.

Cerf Foundation gift. The Phyllis and Bennett Cerf Foundation, through the thoughtfulness and generosity of Mrs. Phyllis Cerf Wagner, has presented 79 important editions relating to publishing, fine printing and literature. Included are: issues of *The Double Dealer*, *The Little Review* and *Der Querschnitt*, published in the 1920s, and containing first printings of poems and stories by Ernest Hemingway, William Faulkner, Ezra Pound and other writers of the period; a pristine copy of *Kiki's Memoirs*, Paris, 1930, with an introduction by Hemingway; the rare separately printed issue of Hemingway's *Introduction to Kiki of Montparnasse*, produced the year previously, 1929, by Edward W. Titus in New York to secure copyright; a one-act play by Hemingway, *Today is Friday*, published in 1926 in the series, *The As Stable Pamphlets*, Englewood, New Jersey; the limited edition of Emily Brontë's *Wuthering Heights*, New York, 1931, illustrated with engravings by Clare Leighton, and signed by the artist; and *Aesop's Fables*, London, 1936, illustrated and signed by Stephen Gooden, and bound in full vellum.

Chrystie gift. Miss Frances N. Chrystie has donated nineteen American editions of Sir Walter Scott's Waverly novels, published by James Crissey, William Van Norden and Carey and Lea in Philadelphia and New York from 1822 to 1826.

Coggeshall gift. Mrs. Susanna W. Coggeshall has made a further gift of manuscripts and letters relating to her mother, the late

Frances Perkins: three notes signed by President Franklin D. Roosevelt, 1934-1937; autograph notes by Perkins about President Roosevelt; thirty-five pieces of Roosevelt memorabilia, including inauguration programs, convention tickets, photographs and clippings; fifty letters written by the Secretary of Labor to various correspondents; and 307 letters sent to her by friends and associates, including Ernest Bevin, Katherine Graham, Harry L. Hopkins, Robert Moses, Allan Nevins, Westbrook Pegler, John Pope Hennessy, Dorothy Thompson, Lillian D. Wald and Sumner Welles.

Cohn gift. Mrs. Louis Henry Cohn has presented, for inclusion in the Louis MacNeice Collection, a two-page manuscript in the poet's hand enumerating autobiographical details. Prepared by MacNeice in March 1938, the text describes his family, education, lectures, writings and forthcoming publications.

Community Service Society gift. The Board of Directors of the Community Service Society has presented, on the Society's behalf, the papers of this private New York City social service agency, including more than 180,000 pieces of correspondence, reports, memoranda, case records, photographs and printed materials, which primarily document the history of the Society before 1939. At that time the Society as it is known today was formed through the merger of the Association for Improving the Condition of the Poor and the Charity Organization Society. The papers in the collection include central and district administrative records, committee correspondence and minutes, and files on the various programs, among them sheltered workshops, tuberculosis sanitariums and health centers, public baths and employment bureaus which were operated by the two organizations. Among the most fascinating parts of the collection are the files of hundreds of photographs of New York City scenes and people, including the work of Lewis Hine and Jessie Tarbox Beals. Among the correspondents are Jane Addams, Homer Folks, Florence Kelley, Paul U. Kellogg,



Photograph in a New York tenement by Lewis W. Hine, ca. 1908.
(Community Service Society gift)

Fiorello LaGuardia, Frances Perkins, Jacob Riis, Lawrence Veiller and Lillian Wald.

Fears gift. The library of the late Brigadier General Frederick E. Humphreys has been presented by his brother-in-law, Major Alfred B. Fears. The more than eight hundred volumes, comprising works on military history, aeronautics, medical science and literature, include first editions by Samuel L. Clemens, Arthur Conan Doyle, G. A. Henty, W. W. Jacobs, Henry James, Jack London and Howard Pyle. Among the more important titles in Major Fears's gift is a copy, in the original binding, of the first American edition of Charles Darwin's *On the Origin of Species by Means of Natural Selection*, published in New York in 1860 by D. Appleton and Company.

Fleming gift. Two rare eighteenth century works, relating to the boundaries between New Hampshire, New York and Connecticut, have been presented by Mr. John F. Fleming: *A State of the Right of the Colony of New-York, With Respect to it's Eastern Boundary on Connecticut River*, New York, Printed by H. Gaine, 1773; and *A Narrative of the Proceedings Subsequent to the Royal Adjudication, Concerning the Lands to the Westward of Connecticut River*, New York, printed by John Holt, 1773. In the disputes described in the works, relative to the New Hampshire land grants centering on what is now Vermont, James Duane was considered spokesman for the New York Claimants, and Ethan Allen who commanded the Green Mountain Boys, represented the New Hampshire claimants. These two rare works are bound together in the original marbled wrappers; and on the front wrapper and fly-leaf is inscribed, "For Edmund Burke, Esq., Agent for the Colony of New York at the Court of Great Britain." The works bear contemporary marginal annotations in ink throughout.

Gilvarry gift. Mr. James Gilvarry has presented a fine copy of Paul Valéry's best known poem, *Le Cimetière Marin*, Paris, 1920, published in a limited numbered edition; a letter written by Arnold

Bennett to a Miss Renard on September 22, 1923, in which the novelist describes Max Beerbohm's parody in *A Christmas Garland* as "the final word on myself"; and a group of seven first editions by Thomas Kinsella, Thom Gunn and Samuel Beckett, including fine copies of the latter's *Assez*, 1966, *Bing*, 1966, *No's Knife*, 1967, *Sans*, 1969, and *Premier Amour*, 1970.

Green and Reges gift. Mr. Charles P. Green and Ms. Marianne Reges have presented an important collection of 110 letters written by Rockwell Kent to his agent, the New York gallery director Richard Larcada. Dating from 1965 to 1970, the period during which Kent's work enjoyed increasing critical acclaim, the letters discuss in considerable detail the numerous public exhibitions of his art, the sale of his works to collectors and museums, the Lenin Peace Prize which he was awarded, the books he was illustrating and publishing, paintings on which he was working, and numerous personal matters, including the devastating fire at his home, Asgaard, in Ausable Forks, New York, in 1969. Also included in Mr. Green's and Ms. Reges's gift are a sheet of one hundred 1939 Tuberculosis Christmas Seals and six catalogues of exhibitions of Kent's work.

Henne gift. Three attractive exemplars of the publications of McLoughlin Brothers have been added to the collection of the publisher's imprints by Professor Emeritus Frances Henne: *Life and Death of Jenny Wren*, ca. 1860; *The Babes in the Wood*, 1888; and *Little Learner's ABC Book*, 1898.

Kraus gift. A collection of forty Russian language children's books, published in Moscow and Leningrad, primarily during 1930-1933, has been presented by Mr. and Mrs. Thomas Peter Kraus. Handsomely illustrated and in exceptionally fine condition, they provide splendid examples of the high quality of children's publications in Russia during the period. Among them are works by the writers Vladimir Mayakovsky, Samuil Marshak and Eugene Shvarts; and the illustrators and artists represented in Mr.

and Mrs. Kraus's gift include Vladimir Lebedev, N. A. Shifrin, P. N. Staronosov and V. Zenkovich. Mayakovsky's volume of poems for children, *Detiam*, published in Moscow in 1931, the year after the author's death, is illustrated by D. Shterenbergl.



Illustration by V. Zenkovich for Samuil Marshak's 1938 children's poem, *Tale of the Unknown Hero*, on the heroism of a fire-fighter. (Kraus gift)

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented, for inclusion in the John Masefield Collection, an unusually handsome watercolor drawing of a clipper ship on the high seas, drawn by the poet laureate in 1942 and sent to Dr. Lamont's mother, the late Florence Lamont, as a Christmas gift. The drawing, measuring 7½ by 11 inches, is inscribed by Masefield on the verso. Also included in Dr. Lamont's gift is the accompanying letter by Masefield presenting the drawing and sending holiday greetings.

Liebmann gift. The Benjamin Disraeli Collection formed by Mr. William B. Liebmann, and now presented by him, has added to the Libraries a resource of major significance. Included in the 214 items are first editions by the English novelist and statesman, writings about him and the Disraeli family, autograph letters, political memorabilia, photographs, engravings, cartoons, sheet music and works about the Victorian era. Among the Disraeli first editions in Mr. Liebmann's gift are *The Voyage of Captain Popanilla*, *The Wondrous Tale of Alroy*, *The Letters of Runnymede*, *Sybil or, The Two Nations*, *Lord George Bentinck: A Political Biography*, *Lothair* and *Endymion*; as well as a splendid association copy in a presentation binding of the author's second novel, *The Young Duke*, inscribed on the title-page to his close friend, Mrs. Sarah Austen, who was instrumental in arranging for the publication of Disraeli's first novel. There are also important letters written by Disraeli to his political friends, Sir Charles Adderley, Sir Henry Edwards, The Duke of Northumberland and John Arthur Roebuck; and letters written by the novelist's father, the author and antiquarian Isaac D'Israeli, to the Reverend Stephen Weston and Edward Moxon, his publisher. Among the most interesting items of memorabilia are: a silk mourning badge with an embroidered portrait of Disraeli, known as a Stevensograph; an earthenware pitcher with a wreathed circular portrait of Disraeli on one side and the names of the eight novels in a decorative band around the top; and a scarf imprinted with a political caricature, "Mr. Gladstone preparing for the Westminster Theatricals, by assuming Lord Beaconsfield's great Part in the Celebrated Drama of 'Peace with Honor,'" referring to the Congress of Berlin and Disraeli's defeat by Gladstone in the 1880 election.

Meyer gift. Mr. Gerard Previn Meyer (A.B., 1930; A.M., 1931) has donated the first American editions of four English literary works: Samuel Taylor Coleridge, *The Friend*, Burlington, 1831; Sir Walter Scott, *Chronicles of Canongate*, Philadelphia, 1827;

William M. Thackeray, *The Confessions of Fitz-Boodle*, New York, 1852; and Edward J. Trelawney, *Adventures of a Younger Son*, New York, 1832, in the original boards.

Mobilization for Youth gift. The directors of Mobilization for Youth, a social service agency operating on the lower east side of New York City since 1961, have presented the papers of the organization including correspondence, minutes, memoranda, reports, project proposals, financial records and related printed materials, which document the various social services it provided centering on community development, the elimination of poverty and the prevention and control of juvenile delinquency. Among the well-known programs represented in the collection are the Neighborhood Youth Corps, a remedial education and work program, and the New Careers Program, a service which provided both instruction and on the job training. The approximately ten thousand items include correspondence with city, state and federal agencies, as well as with private social service organizations.

Moore and Kelleher gift. Miss Sarah Moore and Mrs. Bradford Kelleher, the daughters of the distinguished American opera composer, the late Professor Douglas Stuart Moore (L.H.D., 1963), have presented the manuscripts of their father's three symphonic works: the original transparencies and reproductions for the *Symphony No. 2 in A Major*, dated 1945; the transparencies of the complete score and of the individual parts for the *Trio for Violin, Cello and Piano*, dated Cutchogue, New York, September 1953; and the complete score of one of the composer's early major works, *A Symphony of Autumn*, inscribed to Howard Hanson, and dated 1930.

Nagel gift. University Professor Emeritus Ernest Nagel (A.M., 1925; Ph.D., 1931; D.Litt., 1971) has established a collection of his papers with the gift of the manuscripts of several of his most important works in philosophy: the early and final drafts of the autograph manuscripts of *Introduction to Logic*, 1934, written

with Morris R. Cohen; the typewritten manuscript of *Sovereign Reason*, 1954; and the autograph and typewritten manuscripts of *The Structure of Science*, 1960.

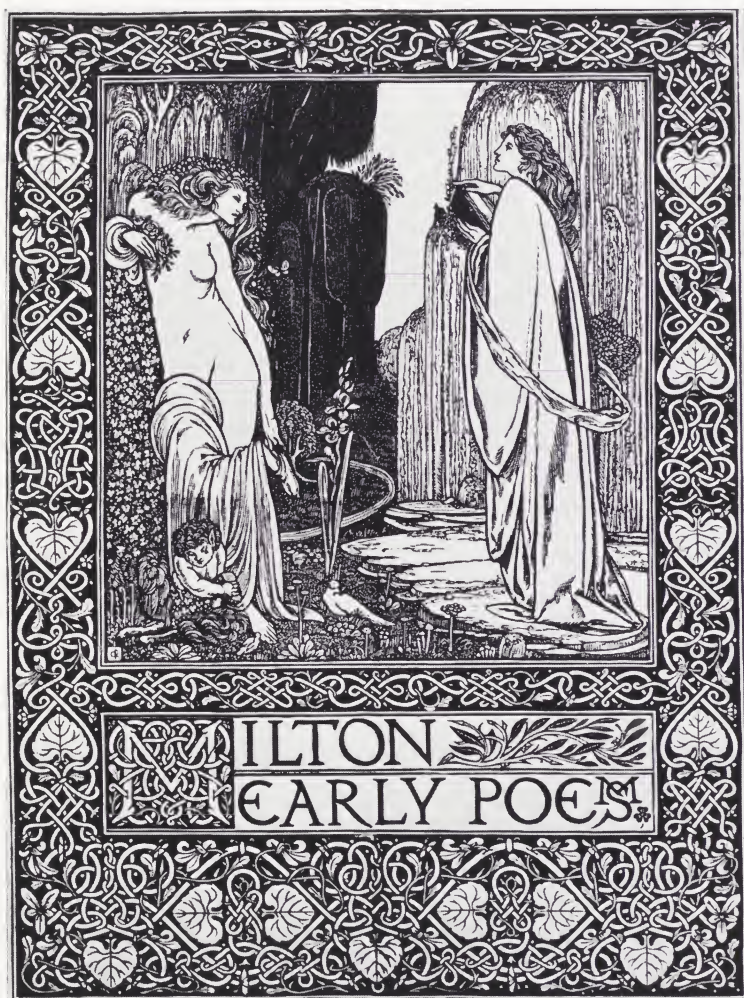
Pepper gift. Mr. Morton Pepper, whose donations in the past have strengthened considerably our literary resources, has recently presented several groups of printed editions: sixty-nine works published by the Bibliophile Society in Boston from 1903 until 1939, including handsomely printed editions of Boethius, Robert Burns, Charles Dickens, Henry Fielding, Oliver Goldsmith, Washington Irving, Edgar Allan Poe and Robert Louis Stevenson; sixty-two books of literary and medical interest, nearly all of which are inscribed to the late Dr. Alfred M. Hellman (A.B., 1902; M.D., 1905), including first editions by Ira Wolfert, Daisy Alden, Deems Taylor, F. Hugh Herbert, Rose Franken and William Brown Meloney; and miscellaneous works by Thomas Gray, Thomas Hardy, John Milton and Anthony Trollope. Included among the latter are *The Poems of Mr. Gray*, London, 1786, and a first edition of Hardy's *Jude the Obscure*, London, 1896.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented five rare nineteenth century editions of works by Victor Hugo, Alphonse de Lamartine, Prosper Mérimée, Stéphane Mallarmé and Alfred de Vigny, among which is a fine copy of Lamartine's four-volume *Souvenirs, Impressions, Pensées et Paysages, Pendant un Voyage en Orient (1832-1883)*, published in Paris in 1835 by Charles Gosselin. A collection of fifty-six autograph letters written by English and American writers, primarily during the nineteenth century, has also been donated by Dr. Ray, including important letters from Gilbert á Beckett, William Black, Richard Harding Davis, John Drew, Mary Gaskell, Emily Faithfull, Octavia Hill, Martin Madan, John Gould, Elizabeth Robins, Joseph Jefferson, Charles Godfrey Leland, Mary Somerville and Ella Wheeler Wilcox.

Saffron gift. Among the nearly fifty books, pamphlets and letters recently donated by Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) the following may be singled out for special mention: John Masefield, *Philip the King*, New York, 1927, illustrated by Laurence Irving, and signed by both the author and the artist; Horace Walpole, *A Catalogue of Engravers, Who have been Born, or Resided in England*, Strawberry-Hill, 1763; and an autograph letter written by William Vaughan Moody to Edmund Clarence Stedman, dated New York, October 3, 1906, concerning the opening performance of Moody's play *The Great Divide*.

Warburton gift. Mrs. Peter Warburton, daughter of the late Professor Walter Louis Dorn, has presented an important group of her father's papers relating to his work as a special adviser on denazification to General Lucius D. Clay, United States Military Governor in Germany, 1946-1947, and as the author of Germany's postwar denazification law. Included in the gift are family letters, photographs and the notebooks, drafts and typewritten manuscripts for Professor Dorn's unpublished study of the postwar period in Germany's history which he had entitled *Unfinished Purge*.

Woodring gift. Sixteen literary first editions have been presented by Mr. and Mrs. Carl Woodring, including works by W. H. Auden, S. T. Coleridge, T. S. Eliot, Thomas Hardy, T. Sturge Moore, Edwin Muir and W. B. Yeats. Among the most important books in the gift are: a first edition of Coleridge's *The Statesman's Manual*, London, 1816; John Milton's *Early Poems*, printed in London in 1896 by the Ballantyne Press, with a full-page frontispiece illustration and decorations by Charles Ricketts; and five publications of the Untide Press, among which are two issues of a rare little magazine, *The Illiterati*, published in 1948 and 1955, containing contributions by William Everson, William Goyen, Ned Rorem and William Stafford.



Frontispiece by Charles Ricketts for the Ballantyne Press edition of 1896.
(Woodring gift)

Recent Notable Purchases

Engel Fund. Among the six first editions acquired this year on the Solton and Julia Engel Fund are two by Robert Louis Stevenson: *Edinburgh: Picturesque Notes*, London, 1879, the Jerome Kern copy with his book-label; and *Thomas Stevenson, Engineer*, an essay on the author's father, printed for private distribution in 1887 but believed to be a forgery by T. J. Wise. Also acquired was a first edition in the original boards of two novels by Maria Edgeworth, *Harrington, A Tale*; and *Ormond, A Tale*, published in three volumes in London 1817. Two important association books were also added to the Collection: Mary Russell Mitford's first book, *Poems*, London, 1810, inscribed to her father, George Mitford, with "respect and affection"; and Edward Carpenter's best-known book, the prose-poem inspired by the writings of Walt Whitman, *Towards Democracy*, Manchester and London, 1883, inscribed by the author to Anne Gilchrist, one of Whitman's staunch supporters in England and the widow of Alexander Gilchrist, the biographer of William Blake.

Mixer Fund. Twelve inscribed first editions of literary works have been added to the rare book collection by means of the Charles W. Mixer Fund: Thomas Campbell's first book, *The Pleasures of Hope*, Edinburgh, 1799, in the original boards, the copy which had belonged to the poet's daughter, Anna, and which is inscribed in the poet's hand; André Raffalovich's first book, *Cyril and Lionel and Other Poems*, London, 1884, inscribed by the author to Richard Jefferies; and a group of ten first editions by Émile Zola, including *La Terre*, 1887, and *La Bête Humaine*, 1890, all of which are inscribed by Zola to his friend, Paul Alexis, novelist, short story writer and dramatist of the naturalist school, about whom Zola had written in his *Le Roman Expérimental*, 1880, a copy of which is also present in the group acquired.

Ulmann Fund. The Albert Ulmann Fund, endowed by Mrs. Sanford Samuel, provided for the acquisition of a single great printing and literary rarity, the so-called "Reading Sonnets" of Elizabeth Barrett Browning. Although the imprint is dated Reading, 1847, the edition was shown by John Carter and Graham Pollard in their *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, published in 1934, to be spurious. The "Reading Sonnets" was the key book used by Carter and Pollard in proving that a large number of rare pamphlets whose authenticity depended upon Thomas J. Wise's statements were in fact forgeries. Our collection of Wise forgeries has hitherto lacked a copy of this important and rare edition of *Sonnets from the Portuguese*, and the one recently acquired on the Ulmann Fund is an unusually fine copy, untrimmed, and bound in full crimson morocco by Rivière.

Activities of the Friends

Bancroft Awards Dinner. The annual Bancroft Awards Dinner, sponsored by the Friends, was held in the Rotunda of Low Memorial Library on Thursday evening, April 3. Dr. Gordon N. Ray, Chairman of the Friends, presided. President William J. McGill announced the winners of the 1980 awards for books published in 1979 which a jury deemed of exceptional merit and distinction in the fields of American history and diplomacy. Awards were presented for the following: Robert Dallek, *Franklin D. Roosevelt and American Foreign Policy, 1932-1945*, published by Oxford University Press; Thomas Dublin, *Women at Work: The Transformation of Work and Community in Lowell, Massachusetts, 1826-1860*, published by Columbia University Press; and Donald Worster, *Dust Bowl: The Southern Plains in the 1930s*, published by Oxford University Press. The President presented to the author of each book a \$4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation, and Dr. Ray presented citations to the publishers.

Future Meetings. Meetings of the Friends during 1980-81 have been scheduled for the following dates: Fall meeting, Thursday evening, November 6; Winter Exhibition Opening, Thursday afternoon, February 5; and the Bancroft Awards Dinner, Thursday evening, April 2.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

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Contributions are income tax deductible.

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